

American Art News

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NEW YORK, APRIL 1, 1911.

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EXHIBITIONS

Calendar of New York Exhibitions. See page 6.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswells, Ltd.—Fine old masters.

R. Shenker—Rare and early oak. S. T. Smith & Son—Carefully selected pictures by Old Masters of all schools.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc. Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

LARGE OFFER FOR LEASE.

It is reported in Paris art circles, according to letters just received, that Mr. Edward Brandus has been offered by a foreign dealer of world wide repute the sum of \$100,000 as a bonus, and for the unexpired portion of his lease of the galleries he now occupies at 712 Fifth Ave., diagonally opposite the St. Regis Hotel. While confirmation cannot be obtained of this report, as the *American Art News* goes to press, it is understood that Mr. Brandus is considering the offer favorably.

BUEK WATERCOLORS SOLD.

Mr. G. H. Buek, of Brooklyn, has sold his noted collection of American watercolors to Mr. R. R. Ricketts, of Chicago, for \$75,000. One of the earliest examples in this collection. "In the Woods," dated 1811, is by J. W. Casilear. One hundred and eight-five artists are represented, among them Whistler, John S. Sargent, John La Farge, Winslow Homer, Homer D. Martin, Julian Rix and John G. Brown. This collection was exhibited last year in New York and at the Chicago Art Institute, and it is thought the collection will go to the Institute.

A GREAT TURNER SOLD.

Turner's "Pas de Calais," recently imported by Messrs. Scott and Fowles, has been sold to an American collector for a sum said to be near \$200,000. This is the fifth Turner imported from England within the year past. The others are "Dutch Fishing Boats," bought by Mrs. W. W. Kimball, "Looking Across the Grand Canal, Venice," and "Keelmen Heaving in Coals by Night on the Tyne," owned by Mr. P. A. B. Widener, of Philadelphia, and the "Battle of the Nile," now at the Blakeslee Galleries and noticed elsewhere.

A VELASQUEZ SEASON.

This seems to be a season for the importation of works by Velasquez. Following the purchase by Mr. Henry C. Frick, through Knoedler & Co., of the portrait of Philip IV, by Velasquez, and by Mr. Benjamin Altman from E. Gimpel & Wildenstein, of the same master's "Christ at Emmaus," for a price reported as \$160,000, comes the recent importation by the Ehrich Galleries of Velasquez's portrait of a "Young Ecclesiastic" recently described in the *Burlington Magazine*.

GREAT TURNER HERE.

There was placed on exhibition at the Blakeslee Galleries, No. 358 Fifth Ave., on Thursday, a remarkable example of Turner's early period, the "Blowing up of the Orient—Battle of the Nile." The canvas was exhibited in the Royal Academy in 1799, and after that was not shown in public until 1886, when it was exhibited at the 19th Century Art Society's Galleries in London, and drew some remarkable press notices. Mr. Blakeslee secured it from the headmaster of Trinity College, Cambridge, who had inherited it, and in whose rooms it had long hung.

The canvas is intensely dramatic, full of tragic intensity and power and characteristically wonderful in color.



GIRL'S HEAD,
By Greuze.

In Edward Brandus Gallery Collection Sale.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, MSS., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

AUCTION SALES.

Anderson Auction Company, Madison Ave. and 40 St.—Paintings and studio property of the late Francis Lathrop, April 4 and 5 at 8.30 P. M., and April 6 at 8.30 P. M. at 12 East 46 St.

EUROPE.

AMSTERDAM—Frederick Muller & Co.—Modern pictures by Dutch and French artists forming the Collection De Kuyper of The Hague, May 30.

EXHIBITIONS NOW ON

The Independents' Show.

Twelve men, who show paintings and drawings at the Society of Beaux Arts Architects Gallery, No. 16 East 33 St., through April 21, with the exception of to-day and April 9 and 10, are the so-called "Independents" of this season, they having excluded from their number such able painters as Robert Henri, W. Glackens, and others, it is said, for the reason that they wish no exhibitors, who might send works to the Academy exhibitions in future, although it is further reported that Arthur B. Davies, who is included in the 12, declined to accede to this regulation. The chief organizer and manager of the display this year is Rockwell Kent—himself a strong realistic painter, and of advanced views, and the gallery where the show is held is consequently called "The Kent Tent." It cannot be said that the "Independents" of this season present as good a show as those of last. With the exception of Homer Boss, Glenn Coleman, Arthur B. Davies, Rockwell Kent, George B. Luks, John Marin, and Guy duBois, who shows some clever sketches, one especially of a group of elderly men in evening dress—the majority of the works are so ultra impressionistic, and in most cases so impossible of comprehension even by the most liberal art lover, as to make the display, as a whole, most disappointing. The qualities of strength and progression are not evidenced by fantastic and incorrect drawing, crude and bizarre color, and morbid subjects, and the young painters, who fancy that they are, will wake up some day.

The portraits by Homer Boss and the full length figure work, "A Woman of the East," while more or less a suggestion of his master, Robert Henri, have both individuality and strength. Glenn Coleman's depictions of East Side street scenes, while reflections of Glackens and Shinn, are true to the locale, strong and quaint. The three men of the show are really Boss, Kent and Luks, for Arthur Davies is still an acquired taste to most art lovers, and John Marin's watercolors, while delicate in color, are too frankly reflections of Cezanne. George Luks shows 15 examples of his virile and colorful brush—some of them familiar, and all delightful, among them the "Dumping Snow," the well-known "Girls Dancing"—one of the best figure works and truest depictions of the "joy of life" yet produced by an American painter, and two able portraits, "Suter Johnny" and "Mrs. George Luks." There are, of course, poetry, sentiment, and at times delicious color in the landscapes of Arthur Davies, but the grotesque, attenuated, not to say "skinny" consumptive, corporeal, female nudes, which stalk or writhe in and through them destroy the effect.

There are those who call Rockwell Kent a "younger Winslow Homer," and he certainly has a deal of that great painter's vital grip upon the sterner aspects of nature in northern climes. There is much force in "Men and Mountains," where Titans wrestle under lowering skies, beautiful light and almost metallic air in his "Down to the Sea" and a splendid sense of power and movement in his "Winter Sea." He is a painter to be reckoned with and watched. For the curious productions of Julius Golz, Marsden Hartley, Alfred Maurer, although these are undoubtedly clever, and John McPherson, and the patchwork quilts on canvas of Maurice Prendergast, silence is the best tribute.

Five Artists at Macbeth's.

The American Landscapists represented in the present exhibition at the Macbeth Galleries, No. 450 Fifth Ave., to close April 5, are those well known and strong painters, Ben Foster, Albert L. Groll, Leonard Ochtman, Chauncey F. Ryder, and Gardner Symons. As may be imagined by art lovers familiar with the work of these men, the display is not only interesting but of importance, and Mr. Macbeth's knowledge and experience have enabled him to select in each case most typical representative examples of the painters. From Ben Foster come six works, all thoroughly characteristic of his poetical and tender feeling for nature in her milder moods. Perhaps the best are his "Moonrise" and "The Meadow Brook." Albert Groll also shows six canvases, all of Arizona, rich in color, clear in air, and thoroughly sympathetic with their subjects. Leonard Ochtman, with seven examples of his poetic brush, approaches Tryon very closely in his "Winter" and "In Connecticut," in delicacy of tone and color, while his "Spring in Connecticut" is most attractive, in the rare delicacy of its tender greens. Of the seven examples of Chauncey F. Ryder "February" is the strongest and best—one of the finest American winter landscapes imaginable. There is lovely feeling also in his "Misty Morning, Library Lane," and delicious sentiment and most delicate color in "Connecticut Hillside."

It is difficult to select any one of the five typical and convincing landscapes by Gardner Symons as the best, but one finds it hard to leave that clear aired, sunlit stretch of country "New England Meadows," the truthful, sparkling, joyous "Autumn," the strong and broadly painted "Hills of Charlemont" and the virile alluring, and again truthful "Swift Flowing River in Winter."

One could wish that this group of paintings could be shown in the American Pavilion at Rome, just as it stands. It would be a revelation, even to American visitors, of the real strength and beauty of American landscape art to-day.

Works by Lichtenauer.

Three portraits, two figure works, and a landscape, together with some studies in sanguine and a color sketch for the proscenium arch of the new Harris Theatre, by J. Mortimer Lichtenauer, are on exhibition in the upper gallery at Knoedler's, No. 355 Fifth Ave., through to-day.

The artist's portrait work has been commended in the *Art News* in former seasons. The three portraits he shows this year are well drawn and strongly painted, with good expression and color, and mark no retrogression in his work. There is good decorative quality and feeling in his head of a young woman, "The Black Hat." The studies in sanguine and the color sketch are charming decorative compositions.

Ward Memorial Display.

The memorial exhibition of the works of the late John Quincy A. Ward at the National Sculpture Society, closed today. The display included forty-eight examples comprising bronze plaster and marble studies, composition groups and portraits. There were also about seventy-five photographs of some of the most important commissions executed by the dead artist. These were of unusual interest and exemplified his work as far back as 1858, when he modeled a bust of Alexander Stephens.

Paintings by Arthur Freedlander.

Thirteen oils by Arthur Freedlander are on exhibition at the new galleries of the Berlin Photographic Company, No. 305 Madison Ave., through April 8. The artist has improved greatly in his work the last two years, and his pictures show a talent for characterization and have good color, and, as a rule, excellent draughtsmanship. He is an unusually good painter of still life—two canvases dealing with this subject having rich color quality. His portrait of "Miss F." has a charming color scheme and sweet expression. There is much dash in the portrait of "A Viennese Actress," and good decorative quality in "The Spanish Shawl." Altogether a refined and dainty display.

Miss De Cordoba's Etchings.

Mathilde De Cordoba is holding an exhibition of portrait etchings in black and white and color, at the Kennedy Galleries, No. 613 Fifth Ave. Of the thirty-three plates those which stand out most prominently are "Little Boy Blue" an exceedingly good presentation of a child characteristic and good in tone; "At the Spinet," a study of a graceful young girl, delicately colored and well drawn; "Jaqueline," a quaint portrayal of childhood with lovely color values, "The Ballet Dress," good in action and original in composition, and "Sylvia," another charming presentation of childhood.

Miss De Cordoba seems to understand childish character and paints it sympathetically. She handles her subjects directly and firmly.

At these galleries there is also shown an interesting collection of early English sporting prints. They include such names as Wolstenholme, Sutherland, Alkin Pollard and Herring.

Pictures by Manigault.

A remarkable group of paintings by E. Middleton Manigault, is shown at the Hass Galleries on Madison Ave. To some these works may seem crude in color and hard in line, but with a little study it can be readily seen that the artist knows well his metier and how to present his story. A charm of sentiment and harmonious line prevails in his work. "In the Park," a landscape has the true atmosphere of a cold day. "The Garden" is imaginative. Mr. Manigault evidently has studied Persian art, and his work has a suggestion of the decorative quality of the art of the near Orient.

Picasso's Weird Work.

The Photo-Secession Galleries, which are soon to move from No. 291 Fifth Ave., to new and handsome rooms on the top floor of the Haviland Building, No. 5 East 36 St., under a delightful arrangement, which obviates rental, and will give Mr. Stieglitz and his associates more scope for the exploiting of the French post-impressionists and other latter day schools of Europe, are at present occupied by what is called

"An exhibition of early and recent drawings and watercolors by Pablo Picasso, of Paris," who Mr. Marius de Zayas informs the curious New York art public, in a verbose and not very clear leaflet is a native of Malaga, Spain, and "one who finds himself in the first rank among innovators, a man who knows what he wants, and wants what he knows, who has broken with all school prejudices, has opened for himself a wide path, and has already acquired that notoriety, which is the first step towards glory."

The average visitor to this display, if happily not a candidate for Bloomingdale, will probably differ with Mr. de Zayas in this estimate of the artist, and will rather believe that "he has opened for himself"

a narrow path, which leads to the destruction of all art precepts and ideals. Frankly, this exhibition—the next to the last at these galleries, as there is still to be one of photographs by D. O. Hill, is about the climax of the series of eccentric and bizarre displays that have been held there. With the exception of three or four sane heads, which are well drawn and good in expression and color, the objects now presented as art, and which without perspective or drawing, or anything but flat colors, are called "pictures," are simply what may best be called a crazy idea of representing the human form, or even landscape, by geometrical cubes and squares. These productions resemble or recall the figures made by children with blocks. This is about all that can be said about them.

Kimball and Hoeber's Works.

At the Katz Galleries there is an interesting group of etchings by Katherine Kimball, which have much feeling and character. They portray bits of Paris and its environs from a poetical viewpoint and are full of atmosphere and tenderness.

At these galleries there is also a group of sixteen landscapes by Arthur Hoeber, all characteristic and while not great works, having much sentiment and charm.

Gruppe at Salmagundi.

Charles P. Gruppe's exhibition of nearly two hundred canvases at the Salmagundi Club will close to-morrow.

The display includes principally sketches and studies in Holland, painted with the directness and sincerity for which this artist's work is known. There are landscapes, figures and interiors characteristic of Holland whose atmosphere is so thoroughly familiar to Mr. Gruppe.

Of the more prominent canvases are "Foggy Morning," tender and poetical; "Waiting for Dad," a gray-toned coast picture with a good sky and much charm of sentiment; "Drawing," a landscape with sheep, well lit and strongly painted; "Contented," an attractive composition, lovely in low tones; "Laren," a characteristic Dutch scene ably presented; "Going to Pasture," with a fine sky and interesting composition.

C. M. Dewey's Display.

In the new finely lit, well proportioned and attractive gallery at No. 274 Madison Avenue, Charles Melville Dewey is showing for a fortnight his recently completed full length standing portrait of the late Gen. O. O. Howard, painted at the request of a Committee for Memorial Hall at West Point, ten recent landscapes and two decorative panels.

The portrait of Gen. Howard, who is depicted standing in full uniform under the trees on Governor's Island, where he once commanded, with the blue waters of the Upper Bay and the Statue of Liberty, is a strong work, full of individuality, an excellent likeness and lifelike in pose and expression. It will surprise the admirers of the artist who only know him as a landscape painter.

Of the landscapes—all characteristic of Mr. Dewey's poetic brush, perhaps the best are "Spring," shown at Washington last winter, a poem in paint of delicate greens enveloped in a luminous mist; "Twixt Sun and Moon," in darker greens and full of sentiment, and the larger landscape, "Fairwold, Conn.," with its fine composition, distance and air and a foreground of wild flowers. The panels depict a stormy red sunset at sea and a dark hued landscape.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.
Jury meets in Pittsburgh..... Apr. 6
Press View..... Apr. 26
Opening of exhibition..... Apr. 27
Closing of exhibition..... June 30

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Exhibits received..... Apr. 14, 15
Opening of exhibition..... Apr. 27
Closing of exhibition..... May 21

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio.

Eighteenth annual summer exhibition.
Entries to be made by..... May 1
Exhibits to be delivered before..... May 3
Opening of exhibition..... May 20

IN AND OUT THE STUDIOS.

Rufus Zogbaum has taken a studio in the Atelier Bldg., where he recently completed a decorative canvas of the "Atlantic Fleet at Sea," a strong and interesting work. He has painted also a portrait of Admiral Taylor for the Naval War College at Annapolis, and one of Mr. Henry Loomis, former professor of political science at Williams College.

Everett L. Warner is planning to hold an exhibition of his recent landscapes in Hartford, Conn., during April. His "Brooklyn Bridge," exhibited at Buenos Ayres, received a silver medal. "Old Lyme," one of his newest works, is a charming composition, sympathetic and lovely in color.

George Lawrence Nelson recently completed a portrait of Dr. George L. Peabody, for the New York Hospital for their permanent collection and one of Mr. Isaac Stern for the Mount Sinai Hospital. He is now at work upon a portrait of Miss Helen Peabody. Mr. Nelson expects to soon go abroad to remain for three years.

At his studio in the 67th St. Bldg., Louis Paul Dessar has had a busy Winter, painting on commissions for collectors and art lovers. The museum at Montevideo purchased one of his large canvases. He is now painting a tonal landscape for Dr. Alexander Humphrey's landscape composition with sheep, luminous in color and with characteristic tonal qualities.

Will S. Taylor, who spent five months in Alaska last year studying the Indians and general life there, is painting a series of large decorations for the North-West Indian Hall in the Museum of Natural History. Four of the works are near completion and will be placed in April.

At his MacDougal Alley Studio, George De Forest Brush is painting a portrait of a Baltimore beauty, charming in tone and thoroughly characteristic.

At his studio, 53 East 59 St., Charles Winter is painting a series of symbolic subjects, beautiful in color and admirably drawn. He has given up illustrating almost entirely, and is devoting his time to figure compositions with which he has been most successful. Alice Beach Winter, whose compositions of children have gained her merited renown, is preparing twelve canvases, representative of the twelve seasons. They are original designs ably drawn and painted, and will probably be used for a calendar.

Miss Nellie Harvey, an English artist, arrived here on the President Lincoln last week. She brought a copy which she made in Spain, of El Greco's "Saint Ildefonso," which will be shown in the Ehrich Galleries, No. 463 5th Ave.

Maurice Fromkes has had a busy Winter, painting portraits at his 67 St. studio. Among them is a full-length presentation of Mrs. Herbert Brown graceful in line and original in pose. It is said to be an excellent likeness, and is picturesque and good in color. There is also a portrait of Mrs. John Flagler in a yellow gown, the tones of which blend harmoniously into warm browns of the background. Other recently completed portraits are those of Mr. Allen Forbes, strong and well modeled and Mrs. Parrish Watson, dignified, simple and lovely in tone. Mr. Fromkes' work this season marks a great advance.

ACADEMY MEETING.

A special meeting of the Academy of Design Council was held last evening, at which the most important proposition yet offered looking towards adequate galleries for the organization came up. The details will be given next week.

THE PITTSBURG JURY.

The Jury on the coming 15th annual exhibition of the Carnegie Institute, to open in Pittsburg April 27, will meet at the Institute on Thursday next, April 6, to pass upon the paintings offered and award the honors. The Jury this year is composed of the following:

William M. Chase, J. Alden Weir, Irving R. Wiles, W. Elmer Schoultz, Edmund C. Tarbell, Frank Duveneck, Cecilia Beaux, Charles H. Davis, and Maurice Greiffenhagen, London, and Anders L. Zorn, Mora, Sweden.

Pierre J. Chéron gave a reception at his Broadway Arcade studio last week to show a recently modeled portrait bust of Miss Amelie Vigouroux. The bust was graceful in pose and an excellent likeness. At his studio there was also a composition for a fountain, original in design and graceful in line, soon to be placed in a nearby country residence. Among the artists present were Frank Melville, Albert P. Lucas, J. Philips Schmand, T. Benedict Herzog and H. Seymour Bloodgood.

ACADEMY EXHIBIT SALES.

Nine sales had been made at the Academy up to Mar. 27. These included "The Brook," by Olive Black, \$250; "The Moth," by Helen M. Turner, \$300; "Left by the Tide," by Edward Gay, \$500; "Autumnal," by W. Merritt Post, \$1,000; "Young Woman Arranging Flowers," Will Howe Foote, \$400; "Departing Winter," William Rau, \$200; "The Trouseau," Charles Hawthorne, purchased by the Metropolitan Museum, \$3,500; and a small bronze by Myra M. Carr, "Heron," \$15; a total of \$9,165. Several other sales are under consideration.

SCHOOL OF APPLIED DESIGN.

At a recent meeting of the Board of Directors, Mr. Frank Tilford was elected President of the Board and Mr. Charles C. Matchett treasurer of the School. The Industrial Art Guild of the City of New York are holding an exhibition until April 5 at the School gallery.

The Henri School of Art opens an exhibition today, at 1947 Broadway, at 5 p. m. to continue through Sunday and Monday from 10 a. m. to 10 p. m. of pictures selected from work done in the school and from outside classes. Much care has been taken to make this the most important school exhibition of the season.

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
40% discount succeeding issues.

WANTED.—Typical examples (not over 7 by 9 inches) of Winslow Homer, Thomas Moran, Homer Martin and J. Francis Murphy. CASH PAID. G. T. Long, 400 Manhattan Ave., New York.

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MOTHER AND CHILD,
By Tintoretto.

In Francis Lathrop Collection Sale.

Among portraits painted by Ellen Emmet this Winter were those of Mr. William Dyckman, of Brooklyn, Mrs. E. D. Morgan and Deaconess Pell Clark of Albany. She is now at work upon a portrait of Mrs. Julian Ripley and her three children. This large canvas has much decorative quality and is a well composed and interesting composition.

Victor D. Hecht sailed last week for Italy. He will remain abroad until the Autumn.

On April 4, 5 and 6 William J. Potter will hold an exhibition of recent work at his studio, 228 West 52 St. The predominating subjects will be marines, crisp, virile and rich in color.

Mr. Potter is one of the younger men whose rapid strides in art are gaining him a place among America's foremost painters. His work is sincere, his point of view original and his color always

pure and harmonious. The exhibition will contain representative scenes of the Maine coast. It would be well for collectors and art connoisseurs to watch the development of this young artist.

pure and harmonious. The exhibition will contain representative scenes of the Maine coast. It would be well for collectors and art connoisseurs to watch the development of this young artist.



ALEXANDER AND ROXANE.

Two of the five "Alexander" tapestries at Pottier & Stymus.
Woven by Peter Van Alst (about 1528).



THE FUNERAL OF CLITUS.

Rare Flemish Tapestries on View.

Forty years ago Americans knew little about tapestry and cared less. The uniformity of machine made fabrics appealed to them more than the individuality of handmade. They did not appreciate art in wood and wool and plaster and stone because they were not familiar with it.

In Europe also tapestry was not held at its true worth. Valuable pieces dating from the fifteenth and sixteenth centuries were stowed away in garrets or relegated to barns and stables. The number of tapestry weavers at the Gobelins descended as low as twenty-five and the number of yards produced in a year to twelve. At Aubusson the industry was in a bad way. Nowhere was there enthusiasm for the decorative fabric that excels all others in beauty and lastingness. At that time a museum of tapestries might have been bought for little. Ten thousand dollars could do as much as half a million now. For illustration of this, consult the catalogue of the Victoria and Albert Museum at South Kensington. A sixteenth century Flemish tapestry ten feet high by eight feet, six inches wide was purchased in 1866 for \$120, another similar tapestry ten feet by twelve feet nine inches, for \$50.

With the steadily increasing interest in tapestries, we now find, however, not only in the more pretentious homes in America, but by the dealers, rare examples are being acquired, such as the group of five Alexander tapestries shown by Pottier & Stymus in their galleries, 41 Street and Lexington Avenue.

The most famous collections of Flemish tapestries are those at Madrid and

Vienna. The former are illustrated and described in Valencia's two folio volumes, that can be consulted at the library of the Metropolitan Museum; the latter in the first four volumes of the "Jahrbuch der Kunsthistorischen Sammlungen der österreichischen Kaiserhauses," at the Avery Library of Columbia University. Both books give drawings of the marks or monograms that are often found on Flemish tapestries of the sixteenth and early seventeenth centuries and frequently in connection with the mark of the city of Brussels, that is—a shield between two B's, the first of which is reversed.

A comparison of these marks with one another and with contemporary monograms found on pottery and engravings, identifies the marks that are woven into the lower part of the right border of three of the Alexander tapestries as those of a sixteenth century merchant weaver. The style and weave of the tapestries point definitely to the first half of the sixteenth century.

The most famous tapestry merchant or contractor of the period was Peter van Alst (also spelled Aelst) of Brussels. It was he who wove for Pope Leo X., under the direction of the Flemish painter Bernard van Orley, the marvelous "Acts of the Apostles," designed by Raphael. The original painted models, or cartoons of these tapestries are today in the Victoria and Albert Museum, having been acquired for England by Charles I. The tapestries themselves are still in the Vatican, where they were first shown in the Sistine Chapel, for which

About Peter van Alst there is documentary information in the account books of Philip the Handsome, who was son of the Emperor Maximilian I., and who inherited Brussels and the rest of Flanders from his mother, Mary of Burgundy. Under date of 1497 one reads (with some omissions): "To Pierre d'Enghien, tapestry merchant, living at Brussels, the sum, MIII livres, VII sols, III deniers, for a chamber of tapestry with shepherds and shepherdesses, that he has sold to Monseigneur (Philip the Handsome), to use at his very noble pleasure."

Under date of June, 1504: "To Pierre d'Enghien, called d'Alost (Alost being the French form of the Flemish town of Aelst), tapisser of Monseigneur, eight hundred and thirteen livres for five pile rugs of Turkey."

It was about this time (1521) that the fashion of signing tapestries came into vogue—a fashion that was encouraged in 1528 by government edict. So that while it is not known how long Peter van Alst continued his business activity one may be sure that tapestries woven by him after that year would be signed.

On only one of the Alexander group can the mark, a comparatively simple one, be clearly discovered, the obscurity of the others being due to the changes that have been inflicted by age and ignorant repairers. In all of them the letters ST are clear and the letters I or L are found at the left of the S. Among all the Flemish tapestry merchants and weavers, lists of whose names have been

published in the "Histoire Generale de la Tapisserie," a copy of which is in the Metropolitan Museum, Alst is the only in the Imperial Austrian collection.

As to the date of the Alexander tapestries there can be no doubt. The taste of a century or even half a century later would have revolted at panels so crowded with figures. It would have hesitated to introduce into the foreground floriation inherited from the Gothic fifteenth century and in the border such liberal use of human and animal figures, fruits and flowers. The borders, which are the same on all of these tapestries, are considered by critics as one of the finest creations of Renaissance inspiration.

Regarding the designer of the tapestries we have no evidence. However, the character of the faces and figures so typically Flemish, would imply a Flemish designer as well as Flemish weaver.

Alexander was a favorite subject for tapestry weavers. The first panel of this Pottier and Stymus group, size 11' x 10', depicts the "Funeral of Clitus," the close friend of Alexander who had saved his life at the Battle of the Granicus but was afterwards slain by him in a fit of passion at a banquet. The second of the series, "Alexander and Roxana," size 11' x 10', woven by van Alst about 1528; the third, "Alexander kneeling before the High Priests of the Jews," size 11' x 12'; fourth, size 11' x 16', "The Coronation of Alexander" and the fifth of the group "Alexander on the Tamed Bucephalus," size 11' x 14' 3".

The inventories of the fifteenth and sixteenth centuries are full of Alexander suites. There are two important ones in the Imperial Austrian collection.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Recent paintings by Arthur Freedlander, to April 8.

Beaux Arts Society Rooms, 16 E. 33 St.—Annual exhibition by Independent Society, to April 21.

Brandus Galleries, 712 Fifth Ave.—Landscapes by Leonard M. Davis, to April 3.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Charles, 251 Fifth Ave.—The Charles Mannheim collection of art objects.

City Club, 55 West 44 St.—Drawings by Boardman Robinson.

Ehrich Galleries, 463 Fifth Ave.—Early Italian, Spanish and other paintings.

Engineers' Club—American paintings to Apr. 6.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Recent works by Edmund Greacen, to April 10. Handwrought jewelry by Misses Mills, McCarty and Deming.

Katz Gallery, 103 West 74 St.—Paintings by Arthur Hoeber and etchings by Miss Katharine Kimball, to April 8.

Kennedy Galleries—Portrait etchings by Mathilde de Cordoba.

Knoedler Galleries, 355 Fifth Ave.—Recent portraits by E. B. Child, to April 8. XVIII century mezzotints, etc.

Lotos Club—Works by living American artists, to April 7.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Groll, Foster, Symons, Ochtman and C. F. Ryder, to April 6.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special loan exhibition of arms and armor, to April 6.

Montross Gallery, 550 Fifth Ave.—Annual exhibition by "The Ten," to April 8.

Murray Hill Galleries, 274 Madison Ave.—Portrait of Gen. O. O. Howard and landscapes by C. M. Dewey.

National Academy of Design, 215 West 57 St.—86th annual exhibition, to April 16. Admission 50c. daily from 10 A. M. to 6 P. M., and 8 to 10 P. M. Sundays 1 to 6 P. M. Mondays free.

National Arts Club, 119 East 19 St.—Collection of antiques.

Photo-Scession Galleries, 291 Fifth Ave.—Works by Picasso.

Powell Gallery, 983 Sixth Ave.—Black and whites by Franklin Booth, to April 8.

Society of Arts and Crafts, 573 Fifth Ave.—Paintings and tapestries by Albert Herter, to May 1.

EXHIBITIONS NOW ON.
(See page 2.)

BOSTON.

The Museum of Fine Arts has received one of Monet's early morning effects, "Arm of the Seine near Giverny," from Mrs. W. Scott Fitz.

An exhibition of paintings by Elmer Livingstone MacRae is now on at the Copley gallery.

B. K. Howard is showing at the gallery of the Twentieth Century Club a collection of 23 of his landscapes until April 7.

CHICAGO.

The permanent collection of the Art Institute has been enriched by a gift from Mrs. William S. Norton of "The Two Sisters," by Sorolla.

A number of valuable accessions are promised for the coming year. One of the most complete collections of English and American pottery and porcelain is being catalogued with a view to creating a memorial.

MILWAUKEE.

The Milwaukee Art Society opened on March 20 to continue through today, an exhibition of American watercolors. The display, which comprises the work of 17 artists, numbers 47 canvases. Among the artists represented are C. C. Cooper, James Henry Moser, Lesley Jackson, Susan Bradley and others.

CHARLESTON, S. C.

The annual spring exhibition of the Carolina Art Association opened in the Gibbes Museum last week. An entire change has been made in the gallery, and the present exhibit is displayed to better advantage than any preceding. An alcove has been set aside for a special display of Sully portraits, a number of which have been secured. A collection of pictures from New York and other art centres will be placed in the north gallery, to which will be added specimens of rare China, porcelains and miniatures. The exhibition will continue for a month.

TOLEDO.

One of the most interesting exhibitions held during the season at the Toledo Museum of Art was that of the watercolors and pastels by Alexander Robinson. A number of the pictures were sold, several finding homes in Toledo while two were purchased for Chicago collections. The Toledo Federation of Women's Clubs bought the Interior of a Dutch Church, which they presented to the permanent collection of the Museum. Another admirer of Mr. Robinson's work bought three of the Italian Cities series which were also presented to the Toledo gallery. The exhibition will remain in the West for some time going the rounds of the museums.

Frank Townsend Hutchens of New York is holding an exhibition of his work until Saturday next at the Mohr Art Galleries. The paintings shown here were well received in Pittsburgh and St. Louis.

HARTFORD, CONN.

An exhibition of etchings and paintings by Everett L. Warner opened at the Wadsworth Atheneum last Wednesday and continues till April 9. Among the etchings shown are, "Moonlight, Montreuil," "Harburg Castle." In oils are "The Village Church," Old Lyme, "In the Forest—Fontainebleau" and "The First Snowfall."

PHILADELPHIA, PA.

There are reasons to believe that Philadelphia will soon divide honors with New York City as an art centre and custodian of rare paintings, antiques, art objects, etc. Plans have been submitted and approved by Mayor Reyburn for the erection of a Municipal Museum in Fairmount Park, which will house all the artistic property donated to the city. It is hoped that the Pennsylvania Academy will co-operate with the city and move to the new Museum building, where its notable collection, especially of early American art, could be properly hung and preserved.

The Fairmount Park Commission has found itself unable to grant the loan of Munkacsy's great masterpiece, "Last Day of the Condemned Prisoner," for exhibition at the International Exhibition of Arts, to be held at Rome this year. Such loan, it was said, would violate a rule governing the custody of the Wilstach art collection at Memorial Hall, of which it forms a part. The request for the loan of the picture was made by Baron Hengelmuller, the Austro-Hungarian Ambassador to the United States.

MONTCLAIR, N. J.

At a meeting of the Montclair Art Association, March 17, \$25,000 was promised by Mr. James N. Jarvie toward the building fund. It is planned to spend \$200,000 on the art gallery which will house the collection of 60 American paintings presented by Mr. Wm. T. Evans.

BALTIMORE.

Generous support has been promised by everyone interested in the coming exhibition of contemporary American art to be held at the Peabody Gallery, under the auspices of the Charcoal Club and the Peabody Institute, April 24 to May 13. Coming so late in the season it will be possible to secure more work of high quality than might have been practicable when the exhibition season elsewhere was at its height. All local work submitted must pass a jury of selection which will be composed of out-of-town artists.

Miss Alice Worthington Ball has two of her works in the present N. Y. Academy exhibition.

Mr. David Bendann of Baltimore will sail for his annual trip to Europe early next month.

NEW BRIGHTON, PA.

The Merrick Free Arts Gallery and Museum, established by E. D. Merrick, is open free to the public on week days from 9 A. M. to 4 P. M. There are on view a collection of oils, a large number of which are by E. D. Merrick, sculptures and engravings. The Museum cost \$27,000 and is supported entirely by the owner.

HARRISBURG, PA.

The Civic Club has arranged with the Fellowship of The Pennsylvania Academy to exhibit their collection of paintings here from April 7 to 14.

DENVER, COLO.

A collection of pictures sent out by the National Federation of Arts is on view at the Denver Artists Club. Among the notable canvases are "Plowing for Buckwheat," by J. Alden Weir; "Edge of San Luis Valley," by Charles Partridge Adams, and "Helen," by the Belgian artist, J. M. Guislain.

LA FARGE SALE.

The three afternoon and evening sales of art objects, etc., of the late John La Farge, at the American Art Galleries, began Wednesday. The total of the first afternoon and evening sale was \$7,890. Many articles went at very low prices, and a large number of Japanese objects went to Japanese dealers. The highest price, \$420, was for a ten-foot bronze statue of the "Goddess of Mercy," which went to Yamanaka & Co.

Notwithstanding the assurance of the catalogue that the objects offered other than those owned by Mr. La Farge were his own work, and not that of assistants or others, several errors were discovered previous to the second afternoon's sale, and were pointed out in advance of said sale to the auctioneer and to Miss Barnes, the executrix of Mr. La Farge, and under whose supervision the catalogue was prepared, by J. A. Holzer, a well-known artist and stained glass designer, and who was for some years assistant to Mr. La Farge. These errors were as follows:

288. "Bacchus," bas-relief, catalogued, "designed and modeled by John La Farge," was modeled by J. A. Holzer. 289. Was modeled by Augustus St. Gaudens from a Pompeian wall painting. 290. "Vertumnus." This is not "Vertumnus," but a young hunter, holding an eagle in one hand and a bow and arrow in the other. It represents Acteon, and was designed and modeled by Louis St. Gaudens. 291. "Bacchus." This was designed and modeled by Augustus St. Gaudens and not by John La Farge. 292. Apollo with Cupids. This was modeled by Augustus St. Gaudens, suggested from a plate in "L'Art pour tous." 293. Hollyhocks. This was modeled by J. A. Holzer from a painting by John La Farge. 606. Catalogued "St. John Preaching," is a water color taken from a well-known figure of Cima da Conegliano.

The only allusion to the claimed errors in the catalogue at Thursday's afternoon sale was made by Mr. Kirby in regard to No. 288. He stated that the artist Mr. Holzer had been an employee of Mr. La Farge and had copied the work in question for him, but was silent regarding the other claimed errors. Miss Barnes, the executrix, could not be found.

FRANCIS LATHROP SALE.

The new spacious and handsome galleries of the Anderson Auction Company at Madison Avenue and 40th St. will be opened today with an exhibition of the paintings and studio property of the late Francis Lathrop, artist and collector.

In an appreciative note in the catalogue of the artist Mr. Hamilton Easter Field says: "In the death of Francis Lathrop American art lost one of the strongest influences for good. He was one of the rare artists whose appreciation of art was in no way confined to any school or method of work. * * * His own earliest work as a painter shows a strong decorative sense. * * * After his return to America, with John La Farge he decorated the interior of Trinity Church, Boston. About the same time, associated with Vedder, he decorated walls and ceilings in the residence of Mr. Collis P. Huntington. * * * His critical faculty and love for beauty early led him to collect works of art, and his collection of paintings includes many fine examples of European work.

In addition to the work of Mr. Lathrop the sale includes paintings by Rousseau, Dupre, Diaz, Corot, Delacroix, Daubigny, Gainsborough, Bonvin, Courbet, Besnard, Richard Wilson, etc., and the American school is represented by Twachtman, La Farge, Robert Reid, Mary Cassatt, Alden Weir and others.

The attributions in the catalogue are all by Mr. Lathrop. The compilers have felt completely justified in accepting his judgment, as Mr. Lathrop had expert knowledge of paintings—the result of many years' study.

Of special interest to collectors of Old Masters is the "Mother and Child" by Tintoretto (reproduced in this issue), which is of unusual quality and notably fine in color. This canvas was acquired by Mr. Lathrop during his residence abroad and valued by him above all his other possessions. It was exhibited in the Boston Museum of Fine Arts.

The first and second evenings' sale, April 4 and 5, will be held at the new galleries, Madison Ave. and 40th St., and the third evening's sale, April 6, will take place at the old galleries, No. 12 East 46 St.

COMING HARPER SALE.

The art and literary property of the late J. Abner Harper will be sold by the American Art Association, on Thursday, Friday and Saturday afternoons and evenings next week by order of Howard Thornton and John Harper, executors of the estate. Mr. Harper was a member of the firm of Harper Brothers. He retired from active business and resided at his country place, New Windsor, N. Y., until his death in 1910.

The paintings are mostly attributed to the early English masters. The Oriental porcelains mostly are in blue and white, decorated and single colors. There are Hispano Moresque, Persian, and other faïences, a large collection of miniatures and miscellaneous objects of artistic interest.

Among the paintings are those attributed to Reynolds, "Portrait of Himself," "Penelope Boothby," probably not the famous original; "Portrait of Samuel Johnson," and "Dr. Armstrong;" Cosway's "Picture of Health," from the Hamilton W. Day collection, London; Lawrence's "Lady Harford," exhibited at the British Institute, 1883; "Mrs. Fitzgerald," and "Portrait of Himself;" Gainsborough's portrait of "William Pitt, Earl of Chatham," from the collection of Sir John Pender.

Among the miniatures are examples of Cosway, Masse, Rosalba, Stump, Lawrence, Isabey, the Americans, Malbone and Fraser and others.

The Brandus Gallery Collection Sale.

On Monday next, April 3, an interesting and important collection of 160 old and modern foreign pictures, as also a few paintings by prominent American living artists, formed by Mr. Edward Brandus, of Paris and New York, will be placed on exhibition at the Fifth Avenue Art Galleries, Nos. 1, 3, 5 West 45 Street, where they will remain on exhibition through Thursday afternoon. The exhibition will be followed by the sale of the collection at auction in the Galleries by Mr. James P. Silo on Thursday and Friday evenings next, April 6 and 7.

Great Painters Represented.

The list of painters represented in this important collection runs the gamut of early and modern art. It extends alphabetically from Baldung, the early German, to Zurbaran, the early Spaniard, and, as said above, includes examples of almost all those artists who have illumined the pages of art history from the XIII century and the primitives to the present day. The illustrations which accompany this review of the collection give a good idea of its scope and character. That on the first page—a charming head of a sweet-faced girl, by Greuze, is contrasted by the lovely "Madonna and Child" of the Italian Master Francia, a striking portrait of Marie de Gonzaga by Franz Pourbus the elder and a portrait of a woman by Verspronck. Those who favor genres and decorative pictures will delight in the charming outdoors with figures by G. B. Tiepolo—the great Tiepolo. The illustrations have been se-

lected somewhat at random, but the importance and quality of the originals which they represent will be seen at a glance.

To briefly review the collection a be-

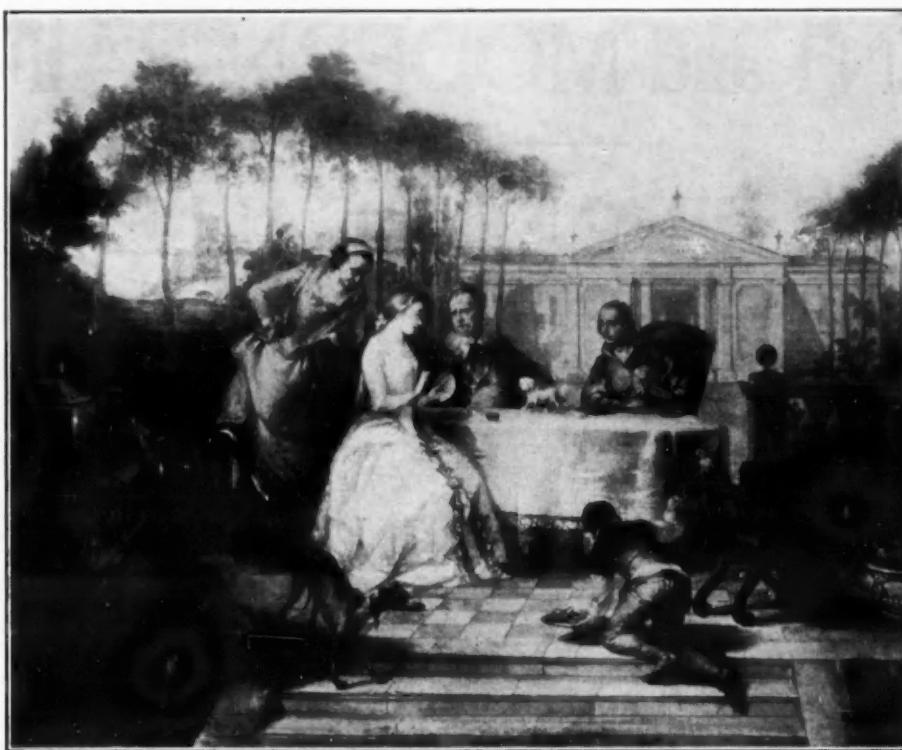
ginning must be made with the "Dypticon" of Baldung, a thoroughly good example of early German art. The early Italian schools are well represented by a striking portrait of a man by Bassano, a

beautiful and most attractive presentation of a court lady by Bordone, no less than three examples of Canaletto, the early painter of Venice; the Francia, above noted, two examples of Guardi, Canaletto's pupil, who was greater than his master, a portrait of F. Giordani by Moroni, a sweet and characteristic "Madonna and Child" by Perugino, an unusual figure composition, "Taking the Oath," by Pordenone, a typical "Virgin and Child" by Giulio Romano, a striking portrait of the artist by del Sarto, the fine outdoors with figures by G. B. Tiepolo "On the Terrace," above mentioned, as also a superior piece of characterization, a "Portrait of an Oriental Merchant" by the same artist, and a portrait of a girl by Paul Veronese.

Portraits of Fair Women.

A comprehensive collection of that character of that now offered must include portraits of fair women, and these are numerous and beautiful in the Brandus display. In the depiction of feminine loveliness and charm the early French decorative artists are supreme. Here is a presentment of the beautiful "Princesse de Piemont" by H. Drouais, a superior Lancret—"Portrait of Mlle. de la Salle," a typical and most decorative portrait of a lady by Largilliere, two examples of Mignard "La Grande Demoiselle and the Duchesse de Mazarin," a delightful presentment of "Mlle. Anne Petit" by Raoux, a portrait of the Countess de Beaumont by Rigaud, and

(Continued on page 11).



ON THE TERRACE,
By G. B. Tiepolo.

In Edward Brandus Gallery Collection Sale.



MADONNA,
By Francia.

In Edward Brandus Gallery Collection Sale.



VIRGIN AND CHILD,
By Giulio Romano.

In Edward Brandus Gallery Collection Sale.

COLLECTION OF
ANCIENT and MODERN PAINTINGS
—FROM—
THE BRANDUS GALLERIES

ITALIAN PRIMITIVES
EARLY DUTCH AND ENGLISH
XVIII CENTURY FRENCH PORTRAITS

Paintings

by Bassano, Bellini, Bronzino, Canaletto, Coello, Guardi, Moroni, Van Orley, del Sarto, Tiepolo, Veronese, Zuccheri, Zurbaran.

Dutch Portraits and Compositions by

Ferdinand Bol, Brauwer, de Bray, van Ceulen, Van der Helst, van der Lamen, Mierevelt, Moreelse, van Thulden, Verspronck, Cornelis de Vos.

English and French Portraits by

William Beechey, Boucher, Clouet, Cotes, Drouais, Duplessis, Greuze, Hogarth, Lancret, Largillière, Peter Lely, Mignard, Pourbus, Raoux, Santerre, Tocqué, Tournières, de Troy, Wheatley, etc.

Modern Paintings by Popular Artists

Bouguereau, Van Beers, van Boskerck, Chabry, Chartran, Detti, Diaz, Frederic Ede, Arthur Hoeber, INNESS, Aimé Perret, Richet, Thaulow, etc.

The Above Collection from the Brandus Galleries

WILL BE SOLD BY AUCTION

in the Fifth Avenue Art Galleries, 546 Fifth Avenue (45th Street), on the Evenings of Thursday and Friday, April 6th and 7th, at 8.15, under the direction of Mr. James P. Silo. Public Exhibition Monday, April 3rd, until time of Sale.

CATALOGUES MAILED ON APPLICATION

LONDON LETTER.

London, March 21, 1911.

A record for old silver was made last week at Christie's when a Queen Anne plain gold cup and cover by Pierre Harach, 1705, brought £1,800 as against £450 in 1898; and a Charles I steeple cup and cover, entirely gilt, London Hall Mark, 1641, weighing 27 oz. 16 dwt., made £1,640 as against £191 in the Viscount Clifden sale of 1893. Both these pieces were included in the collection of the late Mr. Joseph Dixon whose old plate occupied two day's sale at Christie's and brought in the hitherto unsurpassed total of £27,235.

Of the pictures, sold last week at Christie's the best price was realized by Martin Schongauer's panel "Three Saints in a Garden" which cost Mr. Partridge 1,600 gns. The same dealer paid 680 gns. for an old picture of "The Dismissal of Hagar," formerly in the collection of Lord Methuen and sold in 1899 for only 250 gns. A "View of Grand Canal, Venice" by Canaletto was in keen demand and made finally 630 gns. A portrait of a man by Corneille de Lyons made £210.

Declines in value were shown in the case of some drawings by Burne-Jones whose "Angels of the Sepulchre" made only 600 gns., but fetched 110 gns. at the artist's sale in 1898. Still worse was the fate of Burne-Jones' drawings of "The Nativity" and "The Crucifixion." In 1898 the two drawings together sold for 390 gns., this week they brought respectively 17 and 12 gns.

The Marquis of Lansdowne has lent his Rembrandt landscape "The Mill" to the National Gallery for a time, and thousands of people have crowded in to see it, necessitating a policeman to regulate the traffic and form a queue. The comparative smallness of the picture filled many of these visitors with surprise, and the general impression is that the money to purchase it for the nation will not be raised, although a second £5,000 towards its purchase has been offered by another nobleman.

An interesting exhibition of watercolors and etchings by the Dutch artist, M. A. J. Bauer is now on at Messrs. Obach's galleries in Bond Street. In an appreciative preface to the catalogue Prof. Sadler alludes to the powerful imagination of this artist as "haunted by the entrances of the East" and there is certainly a fairy-like romanticism about all Mr. Bauer's work, whether he is frankly imaginative as in his illustrations to stories from the Arabian Nights, or decoratively renders the hardly less romantic scenes and processions to be viewed in Constantinople today. Mr. Bauer is certainly one of the most personal of the younger Dutch artists and his fame as an etcher is assured. Collectors will note with interest that good impressions of many of his plates are now selling for double the price at which they were obtainable only a few years ago.

An interesting exhibition of lithographs by Fantin Latour, Alphonse Legros, Charles H. Shannon and Whistler is on at Mr. R. Gutekunst's gallery in Grafton Street, and the collection admirably illustrates the rich and diverse effects of which this medium is capable in the hands of these acknowledged masters.

Some clever sketches by the Pencil Society are on view at Mr. Paterson's Gallery and an exhibition of sculpture by Eli Nadelman at the same gallery during April is being looked forward to as an important event.

The eleventh exhibition of the international Society opens April 7 at the Grafton Galleries, and will be followed on June 2 by a special exhibition organized by the same society illustrating "A Century of Art."



LE GALANT JARDINIER,
By Lancret.

In Edward Brandus Gallery Collection Sale.



MARIE DE GONZAGA,
By Franz Pourbus.

In Edward Brandus Gallery Collection Sale.

PARIS LETTER.

Paris, March 21, 1911.

Frederick Frieseke is holding at the Galerie l'Amateur an exhibition of some of his former works, including a number recently painted. This painter excels in rendering luminous vibrating light, in sympathy with the present day movement to give the impression of a subject more than the actual facts.

The Exposition des Peintres et des Sculpteurs at the Galerie Petit, the principal one of its kind of the year, is as usual, interesting. Of the twenty-eight exhibitors each presents in his own manner some refreshing or subtle note, with an occasional larger canvas more dramatic or daring in composition. The sculptors have necessarily sent small pieces which are none the less important. The president, Auguste Rodin, exhibits only two pieces of sculpture in his characteristic rugged bold masses, beautiful in form and silhouette.

For the first time in this society there are canvases by Jean-François Raffaelli, with ten of his admirable impressions of vibrating sunlight with figures suggested by simple touches, "La Première Communiante," with fine sentiment in color and arrangement, is remarkable. "La Cour Ensoleillée" is a picturesque court in full sunlight and reflected light in shadows.

Lucien Simon's "L'Action de Grâces," bought by the State, is a large canvas in a scheme of whites without any positive darks, but with a strong feeling of relief.

Charles Cottet has departed from his usual rich blacks and his exhibits are in a high light key, perhaps not so poetical. Five interiors by Walter Gay, one Salon in cool light and another in a flood of sunlight are as charming as they are delicate. "Peau d'âne" by Gaston La Touche has his typical golden glow and four others are effects of soft light. Henri Martin and Henri Le Sidaner, the former with eight and the latter with two examples, show pleasing color vibrations.

J. W. Morrice, among eight impressions, is strongest in his "Cirque," which has good interior light. René Ménard exhibits a large classical landscape and five smaller works. R. A. Ullmann shows sixteen canvases with delicate silvery light. "Voiliers sur la Meuse" has been bought by the state.

At Chaine and Simonson's is an exposition called "L'Effort." This is an example of a group of "mad" artists securing a good gallery months in advance, which, were it not for this fact, they would not have been able to engage. The "Effort" is certainly lacking in strength, with three or four exceptions only among the two hundred canvases shown. Auguste Edelman with four tonal effects has a delicate appreciation of his subjects, "Paysage," a snow effect has been bought by the State. Jean Lefort also shows effects and some good massing of street crowds. Maurice Mathurin and André Roberty show the only other works of interest, out of 38 painters.

Two sculptors exhibit a number of beautiful bronzes. Salomé, by Bitter Ary, is a dancing nude figure. A small bust of a woman's head in baked clay is particularly interesting as is a series of small bronzes of animals; Louis Nicot's bronze group, "Commerçages" has good character and form.

At these same galleries Gabriel Rousset is exhibiting 57 paintings and watercolors, views of Paris, Brittany, Boulogne-sur-mer, London and Italy. These works are true in atmosphere of each country and place. "Le Rue de la Bûcherie," bought by the State, is a characteristic bit of Paris.

Harold-Gallen is exhibiting a number of small canvases and some etchings all refined in treatment and quality at Bernheim Jeune's.

THE ICHENHAUSER SALE.

The three nights' sale of the paintings and one afternoon sale of the office furniture and appointments of the Anglo-American Fine Art Co. of London and 523 Fifth Ave., retiring from business, and whose president was the late Julius D. Ichenhauser at the Fifth Avenue Galleries, Mar. 22, 23 and 24, resulted in the low total for some 265 oils and about 100 engravings, textiles, office furniture, etc., of \$25,362. It is estimated that the proceeds of the entire sale will not net the executors over \$40,000 with objects dispersed at private sales added, and much regret is expressed at this result as Mr. Ichenhauser had many friends, and there is much sympathy with his widow.

The sale was an unusual one in these days, in that a few pictures and no office effects were protected, so that almost everything was disposed of at the prices quoted. The dealer, Mr. C. V. Miller, Mr. Myron Oppenheim, Gari Melchers, the artist, and Messrs. Edward Wasserman and Philip Berolzheimer, the last two friends of Mr. Ichenhauser, were the chief buyers.

The pictures were almost too well known, most of them having been offered for sale, at auction at the American Art Galleries six years ago, and bought in by Mr. Ichenhauser, who placed what seemed prohibitive values upon them—and at private sale in his art galleries since that time. They were very heterogeneous in character and varied in quality, and had attributions in several instances, which, while honestly made, were thought mistaken ones. As a consequence some good canvases went for absurdly low figures, notably the "Battle of Princeton," by Henry Inman, an undoubted original and a good example of the early painter from the S. P. Avery collection, which only brought \$700 from Mr. Edward Wasserman. The two large but not attractive examples of Copley, "David Garrick" and "Pelham Children," the fine and typical example of Benjamin West, and the full length standing portrait of Sir Robert Lowndes by Allan Ramsay, a good picture, were bought in for the estate.

Following are the artists' names, titles of the more important pictures, the buyers' names, when obtainable, and the prices paid. J. Van Couver, "Landscape"; J. H. Strauss \$40.00. E. L. Weeks, "Elephants at Gwalior"; Wasserman 125.00

Bassano, J., "Two Figure Works;" P. Berolzheimer	340.00
Panini, "Architectural Landscape".....	30.00
Corot (2), "Landscape;" Arnold & Tripp of Paris	175.00
F. Boucher (2), "A Lady;" E. Wasserman	25.00
H. Inman, "Battle of Princeton;" E. Wasserman	700.00
Sir Wm. Beechey, "Lord Cardigan;" M. Weston	95.00
Van Dyck (2), "Inigo Jones;" M. Weston	240.00
J. S. Copley, "The Pelham Family;" L. Petty for estate	1,150.00
J. S. Copley, "David Garrick;" C. V. Miller
Benj. West, "Magdalene Anointing Feet of Christ;" L. Petty for estate	450.00
A. Kaufmann, "Triumph of Venus;" K. J. Colling	240.00
W. G. Bunce, "Sunset from Biarritz;" Wm. Macbeth	75.00
Albert Groll, "Quietly Comes the Evening;" Holland Art Galleries	70.00
German School, "Ecclesiastical Painting;" D. C. French	27.50
Caravaggio, "Artist and Two Figures;" F. A. Chapman	87.50
Edward Gay, "View on Thames;" Holland Art Gallery	27.50
Borgognone, J. C., "Battle Scene;" G. Melchers	35.00
Decamps, A. G., "Painting the Mummy;" C. V. Miller	25.00
Zuccero, "Portrait of Nobleman;" Gari Melchers	35.00
Sir Thos. Lawrence, "Miss Stephens;" Mrs. Schieffelin	430.00
Opie, J., "Oliver Goldsmith;" Allan Ramsay	50.00
Sir Robert Lowndes;" C. V. Miller	100.00

PHILA. ART SALE.

Thomas Hovenden's famous painting, "The Last Moments of John Brown," was sold for \$355 at the first day of the sale, Mar. 29, of the collection of foreign and American paintings from the estates of Henry C. Statzell, L. C. Davis and Ward E. Barnes, at the Philadelphia Art Galleries. The highest price, \$1,050, was given for Schreyer's "Arab Scout." A fine Meyer von Bremen, "The Toilette," went for \$600. Some other prices were: "Blissful Indolence," Welsz, \$275; landscape by Corot, \$500; "Ideal Head," J. J. Henner, \$200; "Shepherd and Sheep," Jacque, \$110.

The Municipal Art Society will soon hold an exhibition at the National Arts Club, 119 East 19 St., when will be shown exhibits from various city departments, including decorations for public schools, with the view of arousing public interest in the use of the parks and recreation piers. The date for the exhibition has not yet been fixed.

As previously announced in the *American Art News* the first part of the Robert Hoe Library will be sold at the new galleries of the Anderson Auction Co., 40 St. and Madison Ave., April 24-28 and from May 1-5, afternoon and evening. Mr. Hoe was practically interested in the art of bookbinding, and many of the specimens in this collection are of rare workmanship of early and modern designs in that craft. The period of early English literature is covered from Caxton's Chaucer, 1477-78, down to Goldsmith and William Blake. Dutch literature is also represented in several volumes from the press of Colard Mansion, who was Caxton's master. There are a number of volumes on American History, covering the field from the voyage of Vespucci, 1504, to Denton's history of New York, 1719. Mr. Hoe was a member of the Société des Amis des Livres, and his collection of French classical authors and XVIII. Century illustrated books are of great interest and value. Many of these are printed on special paper, and contain original watercolor drawings.

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From the LONDON TIMES, Oct. 21, 1910.

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